### Actors Equity Show, Better Than Ever, Earns \$40,000

Variety and Color Mark Performance at the Metropolitan Opera House.

up some \$40,000 through the in Italy, France, Austria and Germany.

The show, which is given only one time, was better than ever before, eage-cially since all the acts were new. A colorful variety of acts were presented which if actually given in a regular show would cost—well, heaps of money, certainly.

show would cost—well, heaps of money, certainly.

The performance got off to a flying start with a skit by Ralph Stuart, "This Is a Tough Season," in which various current hits were travestied, thereby putting every one in good humor for the powerful Shakespearian scenes to follow. "He Who Gets Slapped" was lightly slapped on the wrist by Cariotta Monterey, Margolo Gillmore, Julia Dean, O. P. Heggie and Hansford Wilson, among others. "Kiki" came in for some sauce from Fania Marinoff: "The Czarina," by Chrystal Herne, Vincent Serrano and Gail Kane; "Back to Methuselah," by Patricia Collinge, Walter Jones and Dorls Kenyon winding up with a burlesque cafe scene in which Margaret Lawrence, Otto Kruger and Madge Kennedy played hob with the drama. After that every one was dismissed with a few kindly words of advice from Helen Ware.

The Equity made its annual obeisance to the Bard of Avon this year with three famous and varied wooling scenes from "Mona Lisa," libretto by Beatrice famous and varied wooling scenes from "Mona Lisa," libretto by Beatrice "Mona Lisa," libretto by Beatrice "Mona Lisa," libretto by Beatrice words and skit plans for next season, Mr. Gatti said:

"First of all I desire to thank the public for its extraordinary patronage during the season just closed—a patronage that surpassed all records of previous seasons. I also desire to thank Mr. Otto H. Kahn, chairman of the board of directors, and his colleagues for the mey proof of confidence recently given me I also take this occasion to thank mr. Our of directors, and his colleagues for the proof of confidence recently given me I also take this occasion to thank mr. Our of directors, and his colleagues for the wy proof of confidence recently given me I also take this occasion to thank mr. Our of directors, and his colleagues for the proof of confidence recently given me I also take this occasion to thank mr. Our of directors, and his colleagues for the public for its extraordinary patronage during the season just closed—a patronage thank the public

The Equity made its annual obeisance to the Bard of Avon this year with three famous and varied wooing scenes from Shakespeare, of which the most charming was that from "Henry V.," done by Irene Bordoni, Ernest Glendinning and Helen Mackellar, with Margaret Wycherly as an imposing chorus. A most impressively pulsating bit, though overlong, was the funeral passage from "Richard III.," with Walker Whiteside and Florence Reed feeling the pulse of the drama. Pedro de Cordoba was eloquent in "The Tempest," and somehow Mark Antony's prophecy over the dead body of Julius Cæsar got into this section, but it was well worth it as declaimed by William Farnum.

"Babes on Broadway," conceived by Joseph Santley, who played one of the babes, with Jay Sawyer as the other,

"Babes on Broadway," conceived by Joseph Santley, who played one of the babes, with Jay Sawyer as the other, gave an opportunity to introduce stars of such musical shows as "Marjolaine," "The Blue Kitten," "For Goodness Sake," "Music Box Revue," "Tangerine" and "Good Morning, Dearie."
"One Minute Each." arranged by Percival Knight, allotted that time for specialties to the Six Brown Brothers. Constance Binney, James Barion, Three Brox Sisters, Herbert Corthell, Duncan Sisters, Ray and Gordon Dooley, Harland Dixon, Lillian Fitzgerald, Gray and Young, Nan Halperin, Fred Hildebrand, John Henshaw, the Lockfords, Florence Moore, Elizabeth Murray, Andrew Mack, Rene Riano, Fred Stone, Charles Wininger and Solly Ward. They were introduced by George Arliss, Richard Barthelmess, Barney Bernard, Frank Craven, Joseph Cawthorne, Creighton Hale, Taylor Holmes, John E. Hazzard, Harry Kelly, James T. Powers Ernest Truex, De Wolf Hopper, Raymond Hitchcock and Wallace Eddinger.

"The Carnival of Dance" presented Fokine and Fokina, Mile, Marguerite and Franks Gill, Ruth Page and Chester Hale, Frances Grant and Ted Wing and the Sixteen Sunshine Girls.

Mezzo-sopranos—Mmes. Ina Bours-laya and Sigrid Onegin.
Tenors—Glacomo Lauri-Volpi and Kurt Taucner.

Bassos and Barytones—Paul Bender.

Michael Bohnen and Gustav Schutzendorf.

Mr. Gatti also has engaged Miss Queena Mario, soprano; Mr. Edward Johnson, tenor, and Mr. Edward J

#### HAYES TO ASSIST HAYS.

Former Assistant to Secretary Baker Joins Movie Head.

CLEVELAND. Onio, May 7.—Ralph Hayes of this city will assist Will H. Hays, president of the Motion Picture Producers and Distributors of America, "during the period of his organizational work," according to an annuncement made here to-night.

Mr. Hayes was secretary and later assistant to Newton D. Baker when the latter was Secretary of War. He now is assistant to F. H. Goff, president of a local bank, which has granted him a leave of absence. In asking the consent of Mr. Goff to the arrangement Mr. Hays said he sought Mr. Hayes's services because of his "organization ability and his acquaintance with men and things." his acquaintance with men and things."
Mr. Hayes will leave for New York in
a few days to assume the position."

## TWO GERMAN OPERAS NEW HERE John Barrymore in IN THE LIST FOR NEXT SEASON Screen Adaptation

Mr. Gatti-Casazza, Who Sails Wednesday, Announces Plans for 1922-23.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, who will sail for Italy on Wednes sociation at the Metropolitan Opera day aboard the France, announced vesfouse last night made this a brighter terday that he had virtually completed and better world in which to live, espe-cially for the association treasurer, who While abroad he will visit several cities

In announcing his plans for next sea-

Mezzo-sopranos—Mmes. Ina Bours-kaya and Sigrid Onegin.
Tenors—Giacomo Lauri-Voipi and Kurt Taucner.
Bassos and Barytones—Paul Bender.
Michael Bohnen and Gustav Schutzen-



The artists who have been reengaged

Mary Mellish
Alice Miriam
Nina Morgana
Angeles Ottein
Frances Peralia
May Peterson
Rosa Ponselle
Margaret Romair
Lenora Sparkes
Marie Sundelius
Macia Fiffany Minnle Egenet Rita Fornia Amelita Galli-Curci Marie Jeritza Susanne Keener

Mezzo-Se Cecil Arden Grace Bradley Julia Claussen Raymonde Dela Orville Harrold Morgan Kingston Giovanni Martinelli George Meader Giordano Paltrinieri Manuel Salazar

Fausto Cleva Riccardo Dellera Carlo Edwards Carlo Edwards Alessandro Scuri
Chorus Master—Giulio Setti.
Technical Director—Edward Siedle.
Stage Director—Samuel Thewmun.
Stage Manager—Armando Agnini.
Premiere Danseuse and Ballet Mistress—
Rosina Galli.
Hallet Master—Ottokar Bartik.
Premier Danseur—Gluseppe Bonfiglio.
Solo Danseuse—Florence Rudolph and Lilian
Orden.

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# 'Beyond the Rocks' By Elinor Glyn Is Thrilling Film

Adventure Dominates Photo Play With Gloria Swanson as the Heroine.

RIVOLI—Miss Gloria Swanson in Elinor Glyn's "Beyond the Rocks," with Ro-dolph Valentine, directed by Sam Wood. Scenario by Jack Cunningham. There are several astonishing things about Elinor Glyn's latest effort to lend

a helping hand to the movies. The fact that the young heroine is married to a

has acquaintance with men and things.

It apper will care for New York in the second process.

It allows of the Stage

North Stage

Nor

# Musical Comedy Mood Neces-

of Sherlock Holmes Little of the Delineation of the Eccentric Side of the Fa-

mous Character. CAPITOL—John Barrymore in "Sher-lock Holmes," adapted from William Gillette's stage play founded on Sir Conan Doyle's stories and directed by Albert Parker.

John Barrymore standing with a packground of the Houses of Parliament, with a touch of fog to make it ook more homelike. Isn't that thrilling nough in itself? Add to that the fact that Barrymore is wearing the shooting cap, the Norfolk jacket and the abstracted look of the famous detective, plus the thought that Lloyd George might have been drinking tea on the Parliament terrace at the moment the Scene was taken. What more could a origin mere mortal wish for excitement?

It is Sherlock Holmes minus the hypover, i

It is Sherlock Holmes minus the hypodermic syringe. In fact, there is very little real characterization called for and the star has a very pleasant time with little to do in the way of impersonation except look Byronic. While there have been English interpretations on the screen of the noted exponent of deduction, Barrymore is the first American to essay the part, and he makes him easily the foremost detective of all time, so far as handsome appearance goes. In this respect Scotland Yard is once more left far behind.

There is an unavoidable element of MANY COUNTER PLOTS

There is an unavoidable element of the static about this photoplay, for the science of pure deduction is about as easy to demonstrate on the screen as Einstein's theory. Holmes's greatest feat of analysis in the picture occurs when he concludes that his friend Watson has resumed the practice of medicine, that his wife is away and that he cine, that his wife is away and that he has shifted his dresser from one side of the room to another—truly a marvelous bit of ratiocination, even if it means nothing in the story. It is quite miraculous what the famous sleuth can discover through a misplaced button

miraculous what the famous sleuth can discover through a misplaced button or so.

In the final scenes the pace of the lengthy picture, after having been somewhat tepid at the start, develops with a rush that leaves the spectator and the screen characters almost speechless. The adapter hardly has time to work in a subtitle while figures scurry about. The adapter has shown more courage than Conan Doyle possessed, for he marries his hero off in the end.

There is none of the delineation of the eccentric side of the character, except that Barrymore certainly looks a bit extravagant when he runs. Perhaps for this reason the weird personage of the arch field, Moriority, stands out more than Holmes—and also because sinister evil is always more positive than good on the screen. So far as portrayal of character goes, Gustave Seyfiertitz gets honorable mention as this modern lago, a villain for villainy's sake, and makes him the Mr. Hyde counterpart to Barrymore's Dr. Jekyil. Roland Young makes his silence felt even on the screen as Dr. Watson, though he hardly fits one's 'mage of that beef and beery blunderbuss. Miss Carol Dempster makes Miss Faulkner very, very sweet Alice. Reginald Denny, Louis Wolheim, Albert Bruning, Lumsden Hare, Hedda Hopper, Percival Knight, David Torrence, Robert Fischer and John Willard are some of the stars in a cast that is top heavy with talent. Miss Peggy Bayfield looks so charming, even with the Ains to distract one's attention, that one wishes she had been killed off more leisureix. act one's attention, that one wishes she had been killed off more leisurely.

'ORPHANS' AT THE STRAND. The Strand this week retains D. W. Griffith's picture, "Orphans of

R. S. Moss's Cameo has "His Husband's Wife," an adaptation by Pyramid Pictures of Anna Katharine Green's novel, "The Mayor's Wife," in which Betty Blythe once more shows that she is developing the power to look human with emotion in a crisis. Huntley Gordon, Arthur Carew and George Fawcett support her in making this a mystery play that will stand well up in the current rush of such plays to the brain of the theorems. of the theatergoer.

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RAYMOND HITCHCOCK IN 'THE BEAUTY SHOP

sary for New Film.

RIALTO—Raymond Hitchcock in "The Beauty Shop," a Cosmopolitan-Para-mount version of the musical comedy by Rennold Wolf and Channing Pol-lock, in which the star played on the stage.

mood and ready to see almost anything happen on the screen, this picture will strike you as no great shakes. For it is

musical comedy without the music. Some might add, without the comedy. Those who are properly attuned will like it as a wild travesty on the romance of mythical European countries, not so pointed as it might be if it came along right after the presentation of "Rupert of Hentzau." It is the sort of hurlesque in which Hitchock made his rapert of Hentzau." It is the sort of burlesque in which Hitchcock made his screen debut nearly a decade ago as a Mack Sennet pie expert. His methods aren't so flexible nor varied as they were then, but with Billy B. Van, James J. Corbett. Louise Fasenda, Montagu Love, Lawrence Wheat, the Fairbanks Twins-sonce more on the screen his Twins—once more on the screen, their original habitat—and dainty Diana Allen to assist him, the star puts the story over, regardless of whether you suspect all along that the feud is being promoted by an undertaker with an eye to

MANY COUNTER PLOTS

New German Fil mHas Striking Mass Effects.

CENTRAL.—"Lady Godiva," a Wistaria production, with Hedda Vernon, suggested by Lord Tennyson's poem. Another German picture has come to rest on these shores. It will not create the furor aroused by the early ones, for the adapters have had to strain a point to make it ceady for Yankee consumption. It has the typical Teutonic handling of mass effects, but the continuity is at times jerky, and then again overelaborates until it seems as if a reef or so could be taken in it.

so could be taken in it.

It has the celebrated ride which put
Lady Godiva into the school books. In
addition it has much plotting and counter plotting centering around the young
architect whom she loves and the treacherous Duke of Mercia, who forces her to
marry him and who spenis much of his marry him and who spends much of hi time in glowering. There is much sp time in glowering. There is much spirited fighting, but the love making is not quite so vivacious. Miss Hedda Vernor bears too sophisticated a look for a naive, medieval girl, but she goes wel with the massive, striking sets.

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